



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

FINE ARTS LIBRARY



FL 3SYF U

Düsseldorf Gallery, New York.

Catalogue of a private collection

48

D85g

1850

From the  
**Fine Arts Library**  
Fogg Art Museum  
Harvard University

CATALOGUE

OF

A PRIVATE COLLECTION OF

PAINTINGS AND ORIGINAL DRAWINGS

BY ARTISTS OF THE

DÜSSELDORF ACADEMY OF FINE ARTS.

---

SINGLE COPIES, 12½ CENTS.

---

NEW-YORK:

GEORGE F. NESBITT, PRINTER, COR. WALL AND WATER STREETS.

1860.

48  
D856  
1850

HARVARD  
FINE ARTS  
LIBRARY  
8 MAR 1977  
G. ft, HCL

## NOTICE.

---

LESSING's Great Historical Painting, "THE BOHEMIAN REFORMER, JOHN HUSS, BEFORE THE STAKE ; OR, THE MARTYRDOM OF HUSS," and which far surpasses any of his previous works, has been purchased by Mr. BOKER. It will be finished towards the end of June, and, after an exhibition of only two weeks at Düsseldorf, is to be immediately shipped to New-York, where it may be expected in September. This Painting, which is 20 feet long by 15 feet high, represents full life.

**EXTRACT**  
  
**FROM THE PLAN OF THE ART-UNION**  
  
**OF**  
  
**RHENISH PRUSSIA AND WESTPHALIA.**

---

1. THIS ART-UNION is a Corporation which has its seat at Düsseldorf, where the King of Prussia has reëstablished the Academy of Fine Arts which existed there formerly, and was dissolved during the ascendancy of Napoleon.

2. It is constituted by a combination of such friends and amateurs of the Arts, as obligate themselves to a yearly contribution of five Prussian Thalers (with difference of exchange, say  $3\frac{3}{4}$ .) This contribution of five Thalers entitles to one share, each member remaining at liberty to subscribe for as many shares as he pleases.

3. Each member receives a ticket for every share he subscribes, and by the numbers of such tickets, the Paintings which the Art-Union acquires each year by purchase will be divided by lot, generally towards the end of July. The Engravings hereafter mentioned will be divided among all the members.

## OBJECT OF THIS ART-UNION.

---

1. To further and promote the Arts, and consequently to encourage and support Artists—to create a more general interest for the Beautiful, thereby causing the Arts to be more applied to the ornament of Public Life, and thus to obtain opportunities to deliver to Posterity their noblest productions.

2. The Art-Union will endeavor to attain its object by the following means:—It will purchase the principal works of the Düsseldorf, as well as of all other German and foreign Artists, who may send their Works to the yearly exhibition at Düsseldorf, and of which purchases such paintings as are adapted to private possession will be publicly distributed by lot among its members. To paintings which by their size and subjects will fill a more proper place in public life, this latter destination will be given.

The means of the Art-Union are further applied to the production of engravings on copper and steel; also, Lithographies, which will be periodically divided among all the members. Thus, each member receives at least the value of his yearly subscription, and may besides win a painting of decided merit, and even of great cost.

A subscription-book is laid open at the exhibition-room, and share-tickets will be given by JOHN G. BOKER, who is a member of the Committee of the Art-Union, and their Honorary Secretary in the United States.

CATALOGUE  
OF  
PAINTINGS AND ORIGINAL DRAWINGS,  
BY ARTISTS OF THE  
ACADEMY OF ARTS AT DÜSSELDORF.

The Paintings are numbered to correspond with the numbers in the Catalogue.

1. The Adoration of the Magii, *Steinbruck.*

This Painting has obtained a great reputation in Europe, and has been judged to be, in many respects, superior to Correggio's celebrated "Holy Night," in the Dresden Gallery. The diffusion of light from the Holy Child will be admired by every beholder.

2. Entrance of Columbus into Barcelona, after his Discovery of America, *Pluddemann.*

3. The Departure of the Student for the University,  
4. The Student's Examination at the University,  
5. His Return Home, *Hasenclever.*

The preceding three paintings are by Hasenclever, for whose fame they laid the foundation. Their idea is taken from a popular German Poem, called the "Iobsiade," caricaturing the career of a German student and German Universities, sixty years ago. No. 4 is the sketch of No. 105, a larger painting, containing more figures,



and which has obtained a European reputation. It is being engraved on copper, and the plate is now nearly finished. The impression underneath was taken in 1849, to test the progress of the plate. Subscriptions will be received at the exhibition room. The prices have been fixed lower than perhaps was ever before done for a copper-plate print of the same size and with so many figures.

6. A Landscape, from original scenery near Dresden, *Pulian.*

7. A Landscape, representing a ferry-boat on the Rhine,  
near Düsseldorf, *Sonderland.*

Has been lithographed, as is seen by an impression underneath.

8 & 9. Two Cattle Pieces, *Simmler.*

With Landscapes, by Andreas Achenbach.

10. Still Life, *Lehnen.*

Lehnen died last summer, after having acquired much fame for these subjects.

11. Interior of an Italian Church, *Guerard.*

12. Falstaff Mustering his Recruits, *Schrodter.*

Taken from Shakspeare's Henry the IV. Schrodter's talent stands pre-eminent, and this Falstaff is considered to be his master-piece.

13. Autumnal Landscape, *Scheuren.*

14 & 15. Two small Landscapes, *Scheuren.*

16. The Fairies, *Steinbruck.*

The same artist who painted No. 1. This painting is doubt-

less one of the most beautiful productions of modern Art. The subject is taken from a German Poem called "The Fairies," by L. Tieck.

17. Scenery on the Rhine, near Düsseldorf, *John.*

18. A Fruit Piece, *Preyer.*

Preyer ranks as one of the first modern European Artists for Fruit Pieces and Flowers, and justly so, as is proved by this piece.

19 & 20. The Artists of Düsseldorf, *Boser.*

Faithful portraits, all taken from life. A lithograph has been taken from No. 19, of which an impression hangs underneath. The Landscape of No. 19 is by Lessing.

21. Portrait of a Lady, *Hildebrandt.*

Same artist who painted Nos. 25 and 26.

22. Cid and his Sons, from Spanish History, *Grasshoff.*

23. The Wine Testers, *Hasenclever.*

24. A Landscape—Return from the Chase, *Schulten.*

25. Othello and Desdemona, *Hildebrandt.*

26. The same subject, on a smaller scale, *Hildebrandt.*

No. 25 was painted for the King of Prussia, and H. took it to Berlin for delivery, when the revolution broke out, which induced him to return to Düsseldorf without even placing his painting before the King. H. painted, some years ago, the "Death of the Sons of Edward," which painting was greatly admired, and for which £2,000 has

been offered in vain to the possessor, Mr. Von Spiegel,  
at Halberstadt.

27. The Reapers' Return Home, *Becker.*

The beauties of this painting have been much appreciated.

Becker ranks in the first class of German Artists.

28. The Battle of Ascalon, in the year 1099, *Camphausen.*

Godfrey, of Bouillon, conquers the Saracens under the  
battle-cry, "God wills it," (Deus lo volt.) Near him are  
the banners of the Holy Cross, and of Jerusalem, and he  
is followed by the Archbishop, carrying the Holy Lance.  
In the foreground, on the left, is seen old Raymond, of  
Toulouse, and on the right Tancred, of Tarent, in com-  
bat with Ethiopian foot-soldiers.

29. Dutch Sea-shore, with Shipping in the  
Offing, *Andr. Achenbach.*

30. Effect of Sunset in the Forest, *Andr. Achenbach.*

31. Norwegian Scenery, with Glaciers, *Andr. Achenbach.*

32. Storm on the Coast of Sicily, *Andr. Achenbach.*

33. Norwegian Scenery, with a Cataract, *Leu.*

34. Mountain Scenery after Rain, *Weber.*

35. Norwegian Scenery, with Bears painted after Nature, *Gude.*

36. Morning and Reindeer Hunters, *Gude.*

37. Norwegian Mountain Cottage, with Cattle, *Gude.*

38. Italian Scenery, with Fishermen, *Oswald Achenbach.*

(brother of Andreas Achenbach.)

- |                                                                                              |                          |
|----------------------------------------------------------------------------------------------|--------------------------|
| 39. Italian Scenery, Sunset,                                                                 | <i>Oswald Achenbach.</i> |
| 40. Norwegian Winter Landscape,                                                              | <i>Sall.</i>             |
| 41. Storm in Autumn, with a Stag Hunt,                                                       | <i>Lange.</i>            |
| 42. Autumnal Storm,                                                                          | <i>Schirmer.</i>         |
| 43. Summer Scenery on the Neers, with Fish-pond,                                             | <i>Schirmer.</i>         |
| 44. Winter Scenery in the Netherlands,                                                       | <i>Hilgers.</i>          |
| 45. People Shipwrecked, Scenery in Normandy,                                                 | <i>Miss Bauman.</i>      |
| 46. The First Frost,                                                                         | <i>De Leuw.</i>          |
| 47. The City Hall of Ghent, Inauguration of a Burgo-<br>master in the time of the Spaniards, | <i>Pulian.</i>           |

This artist is eminent for architectural paintings, and has probably no equal in Europe. The figures are by Carl Classen.

- |                                                                     |                     |
|---------------------------------------------------------------------|---------------------|
| 48. Malvolio—a Sketch,                                              | <i>Schrodter.</i>   |
| 49. The Incantation of a Norwegian Soothsayer upon a<br>Sick Child, | <i>Tidemand.</i>    |
| 50. Henry VIII. and Anna Boleyna,                                   | <i>Leutze.</i>      |
| 51. A Father's Farewell Blessing,                                   | <i>Schrader.</i>    |
| 52. Children Expecting the Pilot, their father,                     | <i>Schrader.</i>    |
| 53. The Bride Adorning Herself,                                     | <i>Boser.</i>       |
| 54. The Police Hour,                                                | <i>Hasenclever.</i> |
| 55. Life in the Cellar,                                             | <i>Hasenclever.</i> |

The figure on the right, with a cigar, is a portrait of the Artist.

- 
- |                                                                                                         |                     |
|---------------------------------------------------------------------------------------------------------|---------------------|
| 56. The Pious Singing Virgins,                                                                          | <i>Koehler.</i>     |
| 57. The Poacher's Death; a story of the Game Laws of<br>Germany, and a painting of powerful expression, | <i>Hubner.</i>      |
| 58. The Lovers' Quarrel,                                                                                | <i>Hubner.</i>      |
| 59. The Settled Lawsuit, or a Wine-growing Peasant and<br>his Pettifogging Lawyer,                      | <i>Hubner.</i>      |
| 60. Tyroleans at a Well, with Cattle,                                                                   | <i>Canton.</i>      |
| 61. Tyroleans Traveling,                                                                                | <i>Canton.</i>      |
| 62. Napoleon's White Horse taken by the Prussians after<br>the Battle of Waterloo; painted after life,  | <i>Meister.</i>     |
| 63. The King Tiger, painted after life,                                                                 | <i>Lachenwitz.</i>  |
| 64. Two Parrots and a Dog,                                                                              | <i>Lachenwitz.</i>  |
| 65. Hilar,                                                                                              | <i>Steinfurth.</i>  |
| 66. The Loving Mother,                                                                                  | <i>Eybe.</i>        |
| 67. The Lute Player,                                                                                    | <i>Miss Bauman.</i> |
| 68. Trees after Rain,                                                                                   | <i>Hulser.</i>      |
| 69. Winter Landscape, with a Dead Horse,                                                                | <i>Lange.</i>       |
| 70. Mountain Scenery,                                                                                   | <i>Klein.</i>       |
| 71. A Jackass and Sheep,                                                                                | <i>Osterhut.</i>    |
| 72. Italian Shepherds,                                                                                  | <i>Maassen.</i>     |
| 73. Castle Rheinstein, on the Rhine,                                                                    | <i>Breslauer.</i>   |
| 74. Court-yard of Castle Elz, on the Moselle,                                                           | <i>Ehemant.</i>     |
| 75. Mountain Forest in the Evening,                                                                     | <i>Hulser.</i>      |
| 76. Landscape near Naples,                                                                              | <i>Guerard.</i>     |

- |                                                             |                      |
|-------------------------------------------------------------|----------------------|
| 77. Norwegian Landscape,                                    | <i>Becker.</i>       |
| 78. Christ Tempted by Satan,                                | <i>Elzner.</i>       |
| 79. Dutch Chateau on a Swamp,                               | <i>Hilgers.</i>      |
| 80. The Puritan and his Daughter,                           | <i>Leutze.</i>       |
| 81. The Obstructed Well,                                    | <i>Hubner.</i>       |
| 82. The Wood Stealer,                                       | <i>Hubner.</i>       |
| 83. Cloister near Alcome, in Sicily,                        | <i>A. Achenbach.</i> |
| 84. Surprise by Cossacks,                                   | <i>Sonderland.</i>   |
| 85. Too Late for the Mail Coach,                            | <i>Sonderland.</i>   |
| 86. Northern Mountain Landscape,                            | <i>Dahl.</i>         |
| 87. Sea Beach near Scheveningen in Holland,                 | <i>Adlof.</i>        |
| 88. Canal Lock in Winter, at Amsterdam,                     | <i>Adlof.</i>        |
| 89. A Serenade in Venice,                                   | <i>Wodick.</i>       |
| 90. Landscape, with Sheep,                                  | <i>Scheuren.</i>     |
| 91. A Castle Invaded by Puritans in the time of Charles I., | <i>Camphausen.</i>   |
| 92. Morning Landscape in the Tyrolese Mountains,            | <i>A. Schulten.</i>  |
| 93. Scenery of Wendelstein, in the Bavarian Highlands,      | <i>A. Schulten.</i>  |
| 94. Scenery of Salzburg, in Tyrol,                          | <i>Pose.</i>         |
| 95. Scenery of Obersee, in Tyrol,                           | <i>Pose.</i>         |
| 96. Landscape, with Architecture,                           | <i>Pulian.</i>       |
| 97. Landscape,                                              | <i>Leu.</i>          |
| 98. Rudolph of Habsburg, whilst hunting, doing homage       |                      |

- 
- to a Priest carrying the Sacrament—from Schiller's  
Poem, "Rudolph of Habsburg," *Carl Classen.*
99. The Flower Girl, *Boser.*
100. Vase, Fruit and Flowers, *Van Oss.*
101. Landscape, *Lessing.*
102. Wounded Prisoners Escorted by Puritans in the time  
of Charles I., *Camphausen.*
103. The Poor Weavers of Silesia and their Employers,  
*Hubner.*
104. Norwegian Alpine Scenery, *Leu.*
105. The Larger Examination of the Student, referred to  
in the remarks to Nos. 3, 4 and 5, *Hasenclever.*
106. Landscape, *Hengsbach.*

## NEW ADDITIONS.

---

*Most of the following Pictures have not yet been Varnished.*

- |                                            |                 |
|--------------------------------------------|-----------------|
| 107. The Holy Child,                       | <i>Muller.</i>  |
| 108. Magdalena,                            | <i>Deger.</i>   |
| 109. Landscape,                            | <i>Lessing.</i> |
| 110. Germania, an allegorical painting, by | <i>Koehler.</i> |

The struggle of the German people in the year 1848, gave rise to this composition. Germania, the Goddess of Germany, sleeping on a bear's skin, is awakened by Justice, accompanied by Liberty, (the latter represented by a young girl,) when, with her right hand she grasps the sword, and with her left lays hold of the Imperial crown, chasing away the demons of despotism and discord. Mr. Schadow, the Director of the Düsseldorf Academy, considers this painting to be one of the most masterly productions of this school, and does not believe that there exists an artist in Europe, capable of reaching the grand and noble style of painting of the old Venetian masters so thoroughly, as Koehler has done in this work. It was only just finished, when Mr. B. purchased it, and during the fortnight that it was exhibited at the Academy of Düsseldorf, it obtained general admiration.

- |                                                                                                               |                    |
|---------------------------------------------------------------------------------------------------------------|--------------------|
| 111. A Stag Attacked by Wolves,                                                                               | <i>Lachenwitz.</i> |
| 112. Landscape,                                                                                               | <i>Scheuren.</i>   |
| 113. Landscape, representing a view on the Rhine, with<br>Stoltzenfels, the castle of the King of Prussia,    | <i>Scheuren.</i>   |
| 114. Torquato Tasso Reading his Poem, "Jerusalem Delivered," before the Court of Alfons II., Duke of Ferrara. | <i>Bewer.</i>      |

The principal persons in this painting, besides Tasso and the Duke, are behind the latter, his minister, Antonio; on the Duke's left, his two sisters, Lucretia and Leonora—the



one sitting and the other standing behind her, leaning on her chair—and Cardinal Este, the brother of the Duke. This Painting is one of the first efforts of this artist, and promises fairly for his future attempts.

115. Landscape, by *Lindlar.*

116. Italian Scenery, *Lorenz Classen.*

117. Portrait of a Lady, *Koehler.*

The same artist who painted Germania.

118. Landscape, *Schulten.*

This picture represents the Königs See, (King's Lake,) near Berchtesgaden, in Tyrol, near which on a peninsula, the Chateau of St. Bartholoma, the summer residence of the King of Bavaria, is situated.

119. A Grand Northern Landscape, *Leu.*

120. The Duke of Alba and the Countess Catharine of Rudolstadt. *Volkhart.*

At the conclusion of the war between Charles the V. and the Protestants of Germany, the Duke of Alba retreated through the small territory of the Countess of Rudolstadt, to whom the Duke announced himself for a dejeuner. When the guests were seated, the Countess was informed that the Spanish soldiers were plundering her subjects and driving their cattle away. She immediately armed all her servants, and said to the Duke: "My poor people must have their own again, or, by Heaven, I will have princely blood for oxen's blood!" The Duke of Alba ordered immediate restoration. This is the scene which Volkhart has painted.

121. Charles the II. flying, after the battle of Worcester, *Camphausen.*

This painting was much admired at Düsseldorf, and by almost all the artists, judged to be superior to any of Camphausen's previous works.

The preceding numbers 14, 15, 59, 60, 61, 71, 81, 86, and 89, have also been newly added, or will be added as soon as room can be made for them.

# ORIGINAL DRAWINGS,

BY ARTISTS OF DÜSSELDORF.

1. The Forest, *Schirmer.*
2. Scenery near Tivoli, in Italy, *Schirmer.*
3. The Russian Forest, *A. Achenbach.*
4. Norwegian Scenery, with a Cataract, *A. Achenbach.*
5. Norwegian Scenery, with a Lake, *A. Achenbach.*
6. Russian Scenery, with Sleighing, *A. Achenbach.*
7. Russians Hunting for Sable, *A. Achenbach.*
8. The Drawing for the Painting, No. 32, (the  
Storm on the Coast of Sicily,) *A. Achenbach.*
9. Sailors with their Sweethearts, *Jordan.*
10. Popping the Question, *Jordan.*
11. The Tippler, *Jordan.*
12. The Story-teller of Norway, *Tidemand.*
13. The Mill, *Hilgers.*
14. Life on the Rhine, represented by Children, *Steinbrück.*
15. Gathering Grapes on the Rhine, *Dielmann.*
16. A Village on the Rhine, with Church-yard, *Dielmann.*
17. The Fiddler, *Dielmann.*
18. A Village on the Rhine, *Dielmann.*
19. A Village on the Rhine, *Dielmann.*
20. Fruit Piece, *Preyer.*
21. Breaking up of a Gipsy Camp, *Sonderland.*
22. The Broken Jugs, *Sonderland.*
23. Cromwell's Death, *Schrader.*
24. Henry IV., Emperor of Germany, *Schrader.*
25. Sketch of the City Hall at Elberfeld—in 2 parts, *Schrader.*
26. The Musician in Love, *Hubner.*
27. Storm in Fall, *Turte.*
28. The German Oak, *Schulten.*
29. Italian Scenery, with Ruins, *Carl.*  
(since dead.)
30. The Shipwreck, *Jordan.*

31. Education of Jupiter,

*Steinfurth.*

32. Children's Bacchanals,

*Mintrop.*

Mintrop, as a designer and draftsman of such scenes, has not his equal among the artists of Düsseldorf.

33. The original drawing of Becker's picture, "Reapers Overtaken by a Thunder Storm."

*Dielmann.*

The print which American subscribers to the Düsseldorf Art-Union obtained for the year 1849, and an impression of which hangs underneath, was taken from this drawing, which was engraved by Steifensand, of the Düsseldorf Academy, from whom Mr. B. bought it.

34. The original drawing, by Schrader himself, of his picture, "Frederick the II, Emperor of Germany, and his physician, Petrus de Vineis, who attempted to poison the Emperor, but was detected by him. This drawing has also been engraved by Steinfensand, from whom Mr. B. obtained it. A print hangs underneath.

48 D85g 1850

Catalogue of a private collection of  
Fine Arts Library AY14007



3 2044 033 874 132

This book should be returned to  
the Library on or before the last date  
stamped below.

A fine is incurred by retaining it  
beyond the specified time.

Please return promptly.

48 D85g 1850

Düsseldorf Gallery, New

Catalogue of a private c

DATE

ISSUED TO

48  
D85g  
1850

